



# Classical Guitar Method

Volume One  
(Beginner)



By Bradford Werner  
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# Classical Guitar Method

## Volume I (Beginner)

By Bradford Werner

thisisclassicalguitar.com

Third Edition 2014

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Special thanks to my friends, family, and colleagues who have used my books and contributed helpful feedback: Erin Fisher, Jeff Werner Michael Dias, Adrian Verdejo, and Douglas Hensley.

**Bradford C. Werner 2014**

[www.bradfordwerner.ca](http://www.bradfordwerner.ca)

**Sheet Music, Lessons, Daily Blogging:**

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Made in Victoria, British Columbia, Canada

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# ABOUT THIS BOOK

## Video Lessons

Video lessons for this book have been made to help students successfully complete the material. Look for the list heading *Lessons for Method Book Volume One* at: [www.thisisclassicalguitar.com/lessons/](http://www.thisisclassicalguitar.com/lessons/)

## Find a good teacher

This publication is intended for use with a qualified teacher. Many important concepts have been left out to allow a degree of flexibility in teaching styles.

## How to use this book

1. There are three sections to this book, use all three simultaneously. After starting the progressive method the student should begin the chord and supplement sections.
2. Cover every page, especially in the progressive method.
3. Do not write-in left hand fingerings, students must learn to recognize the notes on the staff.
4. Phrasing, dynamics, and articulation have been omitted to produce a clean score. They should be discussed and added by the teacher and student as a lesson activity.

## A note to students

1. Listen to your teacher. Even if your teacher recommends something contrary to the materials in this book, you must trust their expertise in deciding what is best for your unique development.
2. Ask questions. Your progress will depend on how well you understand the material. It's not all about practicing so ask for clarification on anything you do not fully understand.
3. Request material. No beginner book will ever satisfy all your personal interests so request material from your teacher.

## A note to parents

1. Go with the flow. Avoid telling your child that they will "have to practice" or "you have to behave." Instead, set up a regular time of day where practice is expected; the goal is to build routine and productive habits. When something is routine, such as going to school or brushing one's teeth, it just happens and usually does not require much maintenance once established. Keeping a practice chart to record the number of minutes practiced is an excellent way to make sure the routine gets established.
2. During the lesson: Parents are around too much (as far as kids are concerned). Sorry, but your presence might distract your child during the lesson and inhibit a relationship of respect and friendship between student and instructor. This is not always the case, but important to consider. A nice compromise is to have the parent join the lesson during the last five minutes to review the lesson content or see a positive performance. The best situation is when the parent offers praise for good work and the teacher takes care of the rest.

## Recommended While Using This Method

### **Sight Reading For the Classical Guitar, Level I-III by Robert Benedict**

Daily Sight Reading Material With Emphasis on Interpretation, Phrasing, Form, and More. This book will help you gain musical skills and understand the context of reading music. Alfred Publishing.

### **Keyboard Theory: Basic Rudiments by Grace Vandendool**

This book will ensure you learn everything you need to know about theory rudiments. Learning about the piano will help you learn the universal language of music. Publisher: Frederick Harris.

### **Watching Videos on [thisisclassicalguitar.com](http://thisisclassicalguitar.com)**

I post videos on a daily basis. Studying professional players can help you learn how to play as well as absorb the culture and repertoire.

## Printing This Book

I recommend printing this PDF and placing the pages in a three ring binder so you can add or remove material. For example, you may wish to remove your favourite pieces and create a gig book of your own, that is, a collection of easy pieces you can play for others.

## Join The Email Newsletter

Join Bradford's Classical Guitar Newsletter for links, free sheet music, lessons, videos and more. The newsletter has 5000+ subscribers and is 100% free to join. Stay connected to the classical guitar scene, lessons, and more. Sign up at [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

## Recommended Books After Completion of this Method

Intermediate Books, Lessons, & Sheet Music at [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

Guitar Method, Volume 2

20 Favorite Exercise

10 Classical Etudes

Sheet Music Selections & more.

### **More Recommended Sheet Music and Methods by Others:**

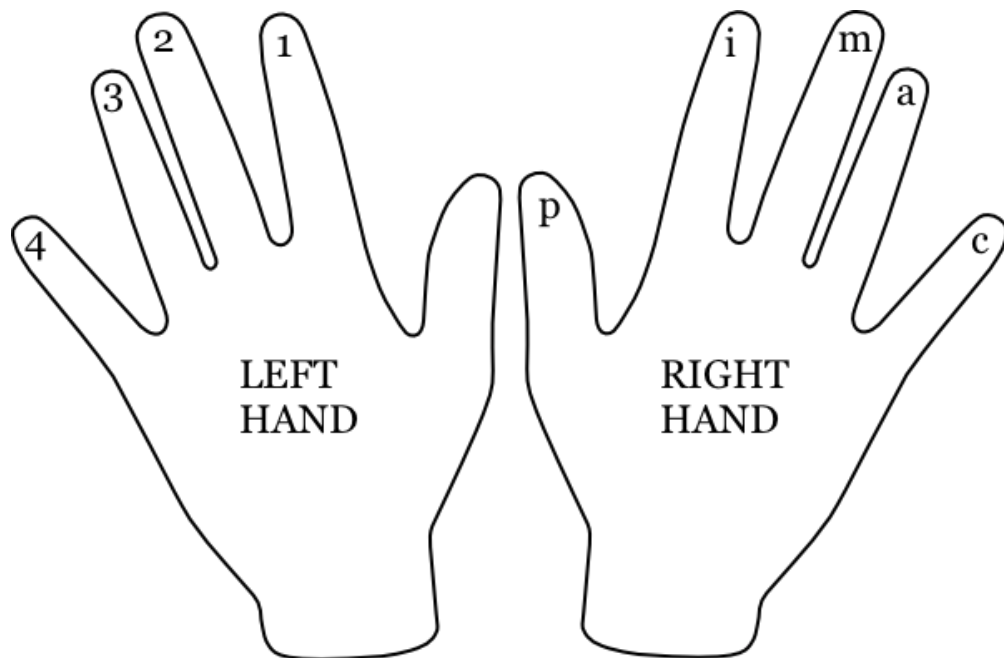
At the bottom of the below webpage I list a number excellent books to further your study:

[www.thisisclassicalguitar.com/sheet-music-for-classical-guitar/](http://www.thisisclassicalguitar.com/sheet-music-for-classical-guitar/)

## Posture & Finger Names

View many lessons about posture, hand positions, and technique in high res colour photos, videos, and more at:

**[www.thisisclassicalguitar.com/lessons/](http://www.thisisclassicalguitar.com/lessons/)**



# Notes, Beat, & Tempo

## Beat and Tempo

**Beat**, also called **pulse**, is the basic time unit in a piece of music. For example, if you listen to a drummer and you begin to tap your foot at regular intervals, you are likely tapping 'the beat'. Your heart has a pulse, each beat of your heart is similar to the beat in music.

The word **tempo** is used to describe the how fast or slow the beats are moving.

## Notes

**Notes** are symbols used in music to represent the pitch and rhythm of a standard musical sound. **Pitch** refers to how high or low a note sounds. **Rhythm** will be discussed in the following pages.

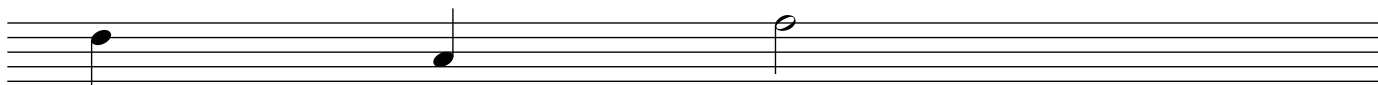
Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

♪ Stems with flags

Notes will be placed on a staff (5 lines), as shown below.



# Basic Musical Symbols

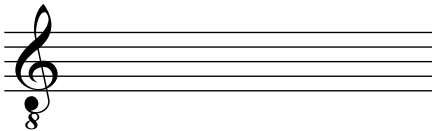
The **Staff** has five lines.



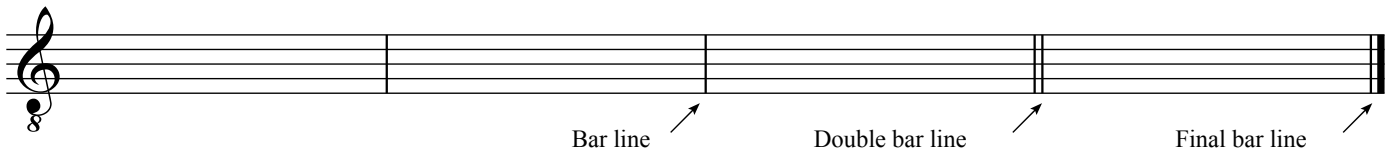
The **Treble Clef Sign** is used in guitar notation (also called G Clef).



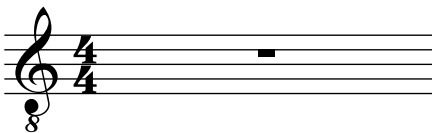
A treble clef with an 8 below is often used in guitar notation.



**Bars**, also called **Measures**, are used to divide the staff into sections.

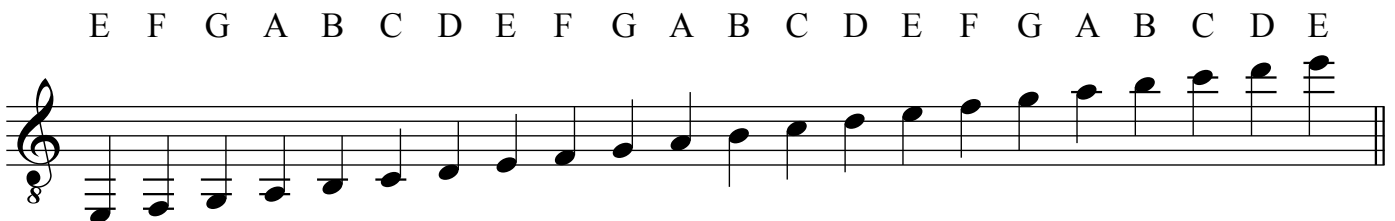


The **Time Signature** tells you how many beats there are in each measure and what type of note equals one beat.



The top number states how many beats there are in each bar.  
The bottom number states the rhythmic value of each beat.

Standard music notation starting on the lowest note of the guitar.  
The lines above and below the staff are called **Ledger Lines**.

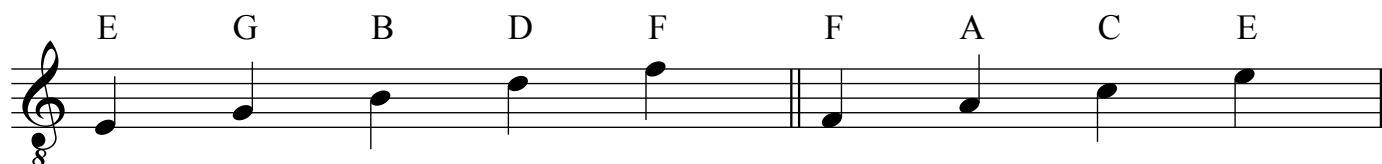




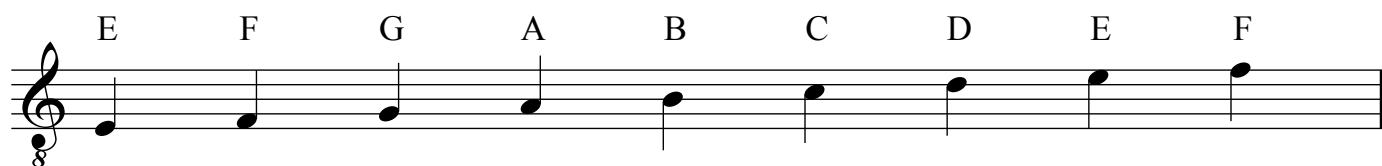
# Note Names & Rhythms

Line Notes Memorization: **Every Good Boy Does Fine.**

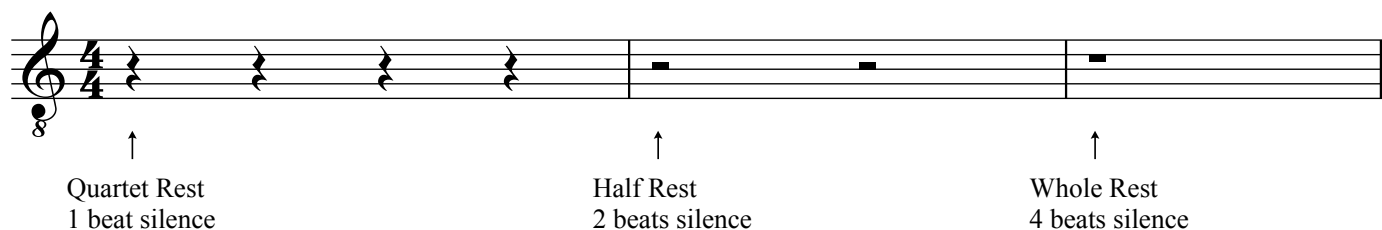
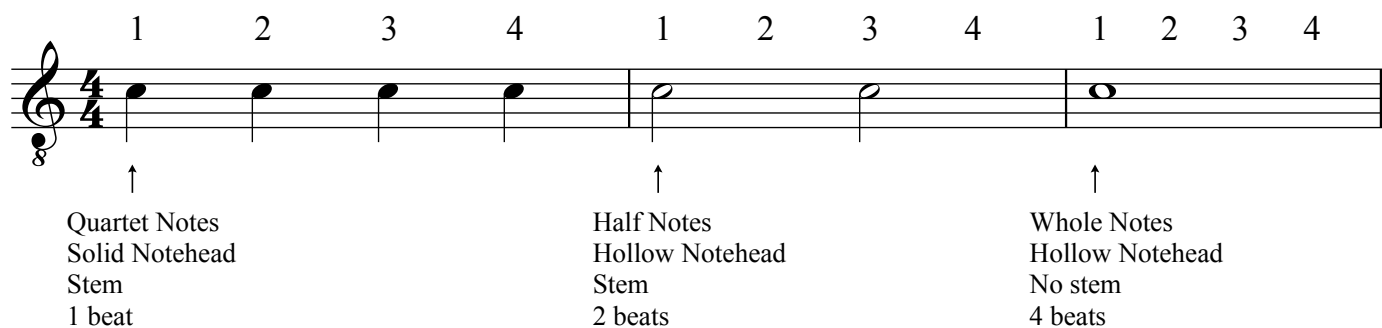
Space Notes Memorization: **FACE**



The note names go up in the order of the alphabet.



## Rhythm & Beat Values



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**Lessons, Sheet Music, TAB (free & sales): [www.thisisclassicalguitar.com](http://www.thisisclassicalguitar.com)**

# Right Hand Walking No. 1

## Reading:

E is the first string (nylon string nearest to the floor).

B is the second string, G is the 3rd string.

Numbers within a circle indicate the string number.

## Ways to Practice:

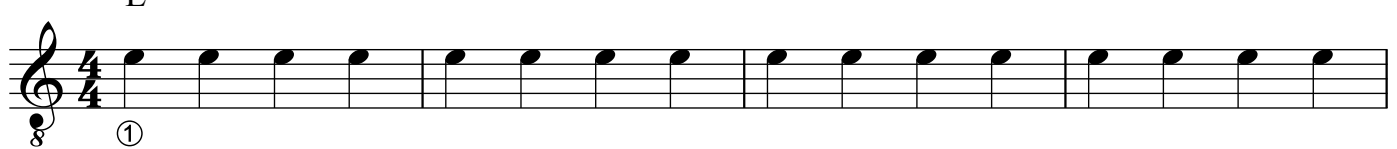
1st time: Say the right hand fingering as you play.

2nd time: Say the note names as you play.

3rd time: Count the beat as you play (1, 2, 3, 4).

Rest the right hand thumb on a bass string while playing.

E




①

i m i m i m i m i m i m i m i m

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the first line (E4). A circled '1' is below the first note. Below the staff is a sequence of 16 notes: 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm'.

B

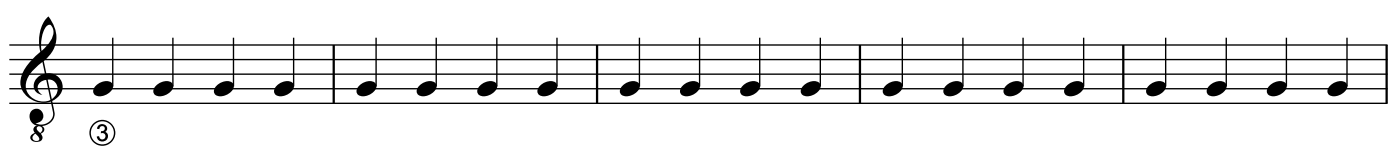


②

i m i m i m i m i m i m i m i m

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the second line (B4). A circled '2' is below the first note. Below the staff is a sequence of 16 notes: 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm'.

G



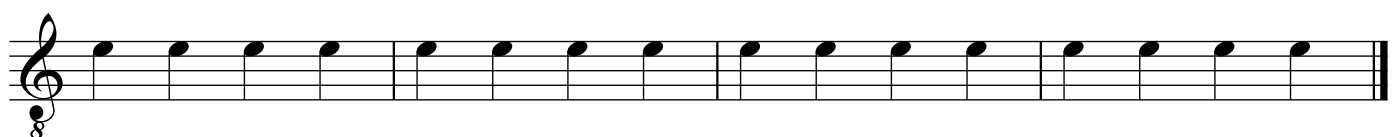
③

i m i m etc.

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the third line (G4). A circled '3' is below the first note. Below the staff is a sequence of 16 notes: 'i', 'm', 'i', 'm', followed by 'etc.'.



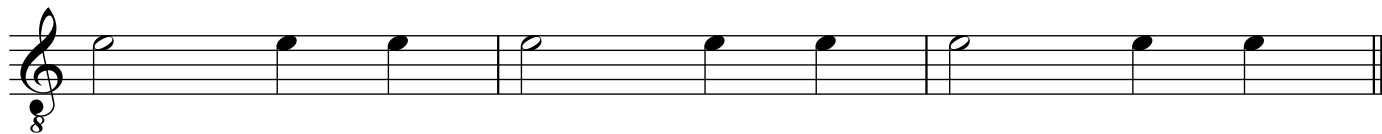
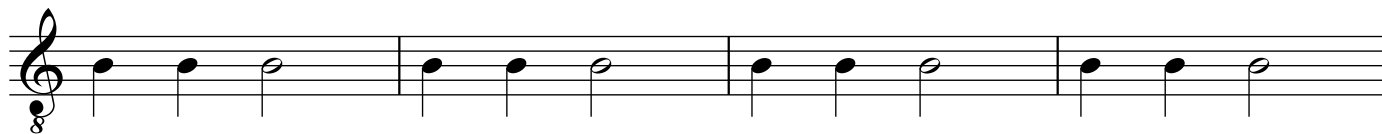
Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the first line (E4).



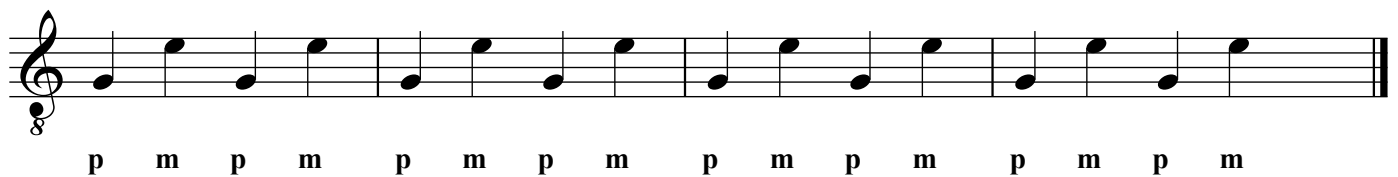
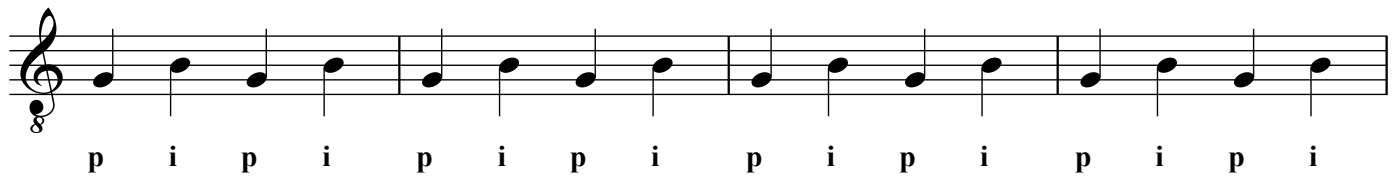
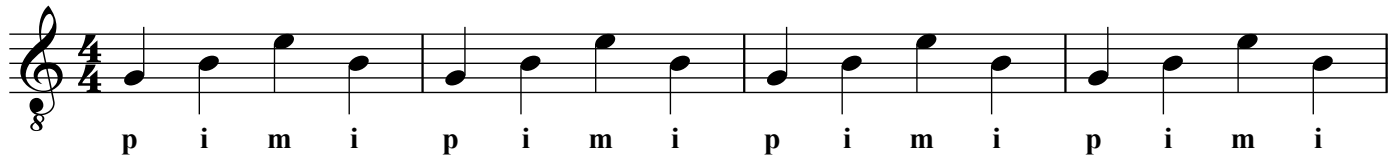
Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the first line (E4).

# Right Hand Walking No. 2

Count the beat out loud as you play.  
I've added the beat and fingering on the first two lines only.  
Continue counting for the whole page.



# Arpeggio Prelude



# Nocturne Duet

Bradford Werner  
(b. 1981)

The student plays the top part.

The first system of the musical score is in 4/4 time. The top staff (treble clef) begins with a piano (p) dynamic marking. The bottom staff (bass clef) begins with a mezzo-forte (mf) dynamic marking. The music consists of a series of eighth and sixteenth notes in the bass staff, with the top staff mostly containing rests and occasional half notes.

The second system of the musical score continues in 4/4 time. The top staff (treble clef) begins with a forte (f) dynamic marking. The bottom staff (bass clef) begins with a mezzo-forte (mf) dynamic marking. The music features a series of eighth and sixteenth notes in the bass staff, with the top staff containing half notes and a crescendo hairpin in the third measure.

# Nuevo Tango






The student plays the top part.

Bradford Werner  
(b. 1981)

The first system of the musical score for 'Nuevo Tango' is written in 4/4 time. The top staff, in treble clef, contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bottom staff, in bass clef, provides a harmonic accompaniment with chords and single notes. The first measure has a whole rest in the top staff and a half note C3 in the bottom staff. The second measure has a half note D3 in the bottom staff. The third measure has a half note E3 in the bottom staff. The fourth measure has a half note F3 in the bottom staff. The fifth measure has a half note G3 in the bottom staff. The sixth measure has a half note A3 in the bottom staff. The seventh measure has a half note B3 in the bottom staff. The eighth measure has a half note C4 in the bottom staff. The system ends with a double bar line.

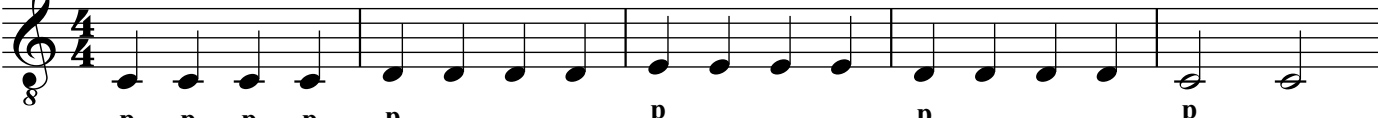
The second system of the musical score for 'Nuevo Tango' continues the melody and accompaniment. The top staff, in treble clef, contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bottom staff, in bass clef, provides a harmonic accompaniment with chords and single notes. The first measure has a whole rest in the top staff and a half note C3 in the bottom staff. The second measure has a half note D3 in the bottom staff. The third measure has a half note E3 in the bottom staff. The fourth measure has a half note F3 in the bottom staff. The fifth measure has a half note G3 in the bottom staff. The sixth measure has a half note A3 in the bottom staff. The seventh measure has a half note B3 in the bottom staff. The eighth measure has a half note C4 in the bottom staff. The system ends with a double bar line.

# Notes for Prelude No. 1

<b>C</b>	<b>D</b>	<b>E</b>	<b>G</b>	<b>B</b>
3	0	2	0	0
				
⑤	④	④	③	②
5th string 3rd fret 3rd finger	4th string open	4th string 2nd fret 2nd finger	3rd string open	2nd string open


## Preparation for Prelude No. 1

3 0 2 3



p p p p p p p p

0 0



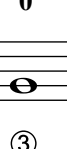
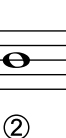
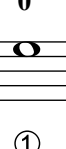


i m i m i m i m






# Notes for Prelude No. 2

<b>E</b>	<b>F</b>	<b>G</b>	<b>B</b>	<b>E</b>
2	3	0	0	0
				
④	④	③	②	①
4th string 2nd fret 2nd finger	4th string 3rd fret 3rd finger	3rd string open	2nd string open	1st string open


## Preparation for Prelude No. 2

2 3



p

0



p

0 0




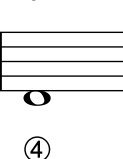

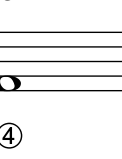
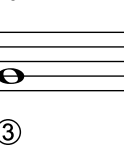
i m i m

# Prelude No. 2

Bradford Werner  
(b. 1981)

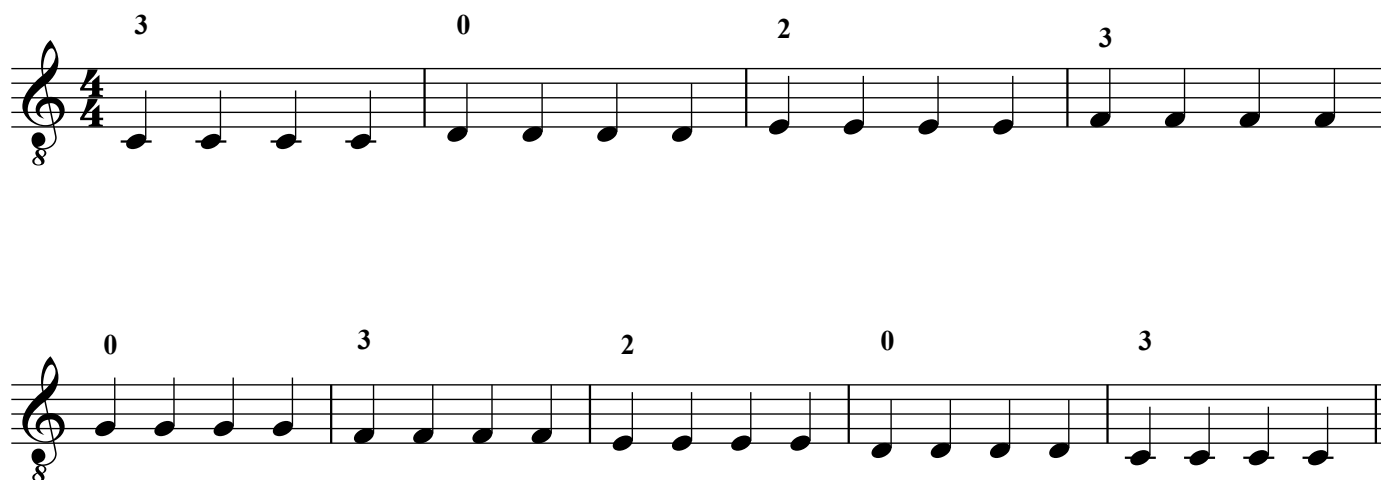
The musical score consists of six staves of music. The first staff is in 4/4 time, with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style, with notes grouped in pairs. The lyrics 'p i m i p i m i etc...' are written below the first staff. The subsequent staves continue the melody, with the final staff ending with a double bar line and repeat dots.

# Notes for Ode to Joy

C	D	E	F	G
3	0	2	3	0
				
5th string 3rd fret 3rd finger	4th string open	4th string 2nd fret 2nd finger	4th string 3rd fret 3rd finger	3rd string open

## Preparation for Ode to Joy

Use either the right hand thumb or the fingers but remember to keep the right hand in the proper position.

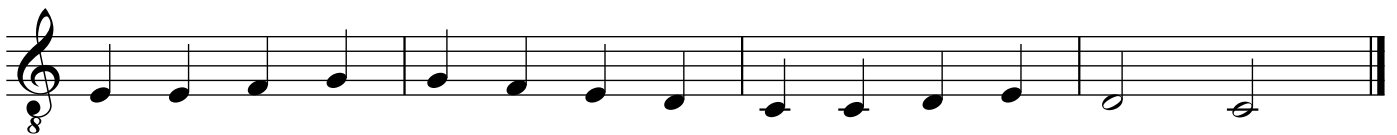
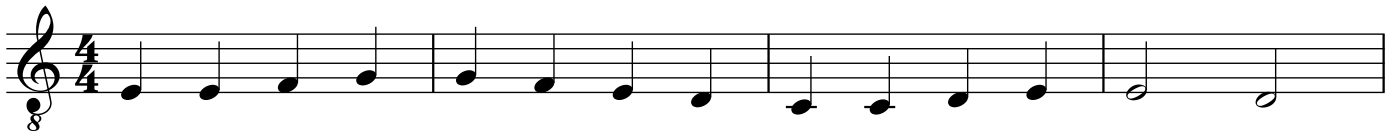


# Ode to Joy

Theme from the 9th Symphony

Ludwig van Beethoven  
(1770-1827)

Use either the right hand thumb or fingers but remember  
to keep the right hand in the proper position.



# New Notes & C Major Scale

The student should now memorize all the notes.

<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
3	0	2	3	0	2	0	1

3rd string  
2nd fret  
2nd finger

2nd string  
open

2nd string  
1st fret  
1st finger

## C Major Scale (Repeated Half Notes)

Notice the right hand fingering, use i, m for the entire scale.

3 0 2 3 0

i m i m i m i m i m

2 0 1

i m i m i m i m i m

i m i m i m i

# Note Naming No.1

On the first line name the note.

On the second line name the fret number.

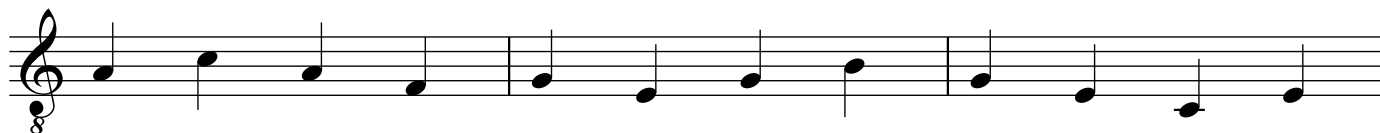
On the third line name the string number.



C      D

3      0

5      4



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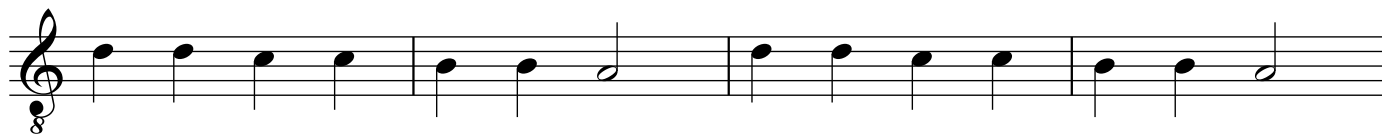
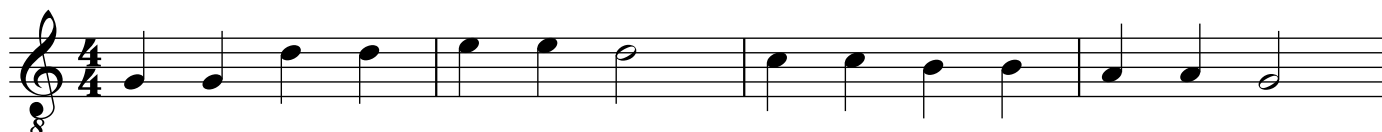
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# Twinkle, Twinkle, Little Star

Traditional

**Learn by ear:**

Do your best to learn this song by ear (don't look at the sheet music). Then invent rhythmic variations of your own.



# Jazz Cat Duet

Bradford Werner  
(b. 1981)

The student plays the top part.

The teacher may choose to leave out the 7th on the chords.

First system of musical notation. The top staff is in 4/4 time, key of C major, starting on a G4. The bottom staff shows chords: Cmaj7, G7, Cmaj7, Am7, G7, E7, Am7, G7. The system ends with a double bar line.

Second system of musical notation. The top staff continues the melody. The bottom staff shows chords: Cmaj7, Dm7, G7, Am7, Dm7, E7, Am7, G7. The system ends with a double bar line.

Third system of musical notation. The top staff continues the melody. The bottom staff shows chords: Cmaj7, G7, Cmaj7, Am7, Dm7, G7, Cmaj7. The system ends with a double bar line.



# Eighth Notes

Both exercises contain the same rhythmic pattern but indicate different counting.  
Become comfortable with both systems of counting. Count out loud as you play ('+' = 'and' ).  
Notice that eighth notes are connected with 'beams' instead of using flags.

## Exercise No. 1



1 2 + 3 4 + 1 2 + 3 4 + 1 2 3 4 1 + 2 3 + 4



1 2 3 + 4 + 1 2 3 + 4 + 1 2 + 3 4 + 1 2 3 4

Detailed description: The image shows two systems of musical notation for Exercise No. 1. Each system consists of a treble clef, a 4/4 time signature, and an 8va marking. The first system contains four measures of eighth notes. The first two measures have a '+' sign after the second and fourth notes respectively. The second system also contains four measures of eighth notes. The first two measures have a '+' sign after the third and fourth notes respectively. The third measure has a '+' sign after the second note, and the fourth measure has a '+' sign after the fourth note.

## Exercise No. 2

Only count the written numbers (do not say "and" between quarter beats).



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Detailed description: The image shows two systems of musical notation for Exercise No. 2. Each system consists of a treble clef, a 4/4 time signature, and an 8va marking. The first system contains four measures of eighth notes. The second system also contains four measures of eighth notes. The notation is identical to the first system, but the counting is different, as indicated by the text above.

# Allegro

Bradford Werner  
(b. 1981)

Let all bass notes sustain for the entire bar.

New Note: "A"  
5th String  
Open

0  
⑤  
p  
m i m i m i m etc...  
p  
m i  
m i  
p m i m  
p m i  
p m i  
p m i

## New Notes

Diagram illustrating the fretting for notes C, D, E, F, and G on a guitar:

- C:** 2nd string, 1st fret, 1st finger
- D:** 2nd string, 3rd fret, 3rd finger
- E:** 1st string, open, 1st finger
- F:** 1st string, 1st fret, 1st finger
- G:** 1st string, 3rd fret, 3rd finger (or 4th finger)

Many players use the 4th finger to play D and G. I suggest you become comfortable with both.

### Walking (Eighth Notes)

1 3 0 1 3 or 4

i m i m etc...

The first system of musical notation is for the first staff. It is in 4/4 time, indicated by the '4' over and under the clef. The melody consists of eighth notes. Above the first five notes are the fret numbers 1, 3, 0, 1, and 3 or 4. Below the staff, the lyrics 'i m i m etc...' are written under the first four notes.

## C Major Reading Exercise

i m i m etc...

## Note Naming No.2

On the first line name the note.

On the second line name the fret number.

On the third line name the string number.

The first staff of music is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The melody consists of the following notes: G2 (half note), A2 (half note), Bb2 (half note), C3 (half note), D3 (half note), E3 (half note), F3 (half note), and G3 (half note). The notes are grouped into four measures of two half notes each, separated by bar lines.

A musical score for a melody on a treble clef staff. The melody consists of 16 eighth notes, grouped into four measures of four notes each. The notes are: G4, A4, B4, C5 (first measure); D5, E5, F5, G5 (second measure); A5, B5, C6, D6 (third measure); E6, F6, G6, A6 (fourth measure). The staff is followed by two empty lines for accompaniment.

# Summer Cicada

Bradford Werner  
(b. 1981)

Let all bass notes sustain for the entire bar.

G#  
3rd string,  
1st fret

1

③

p

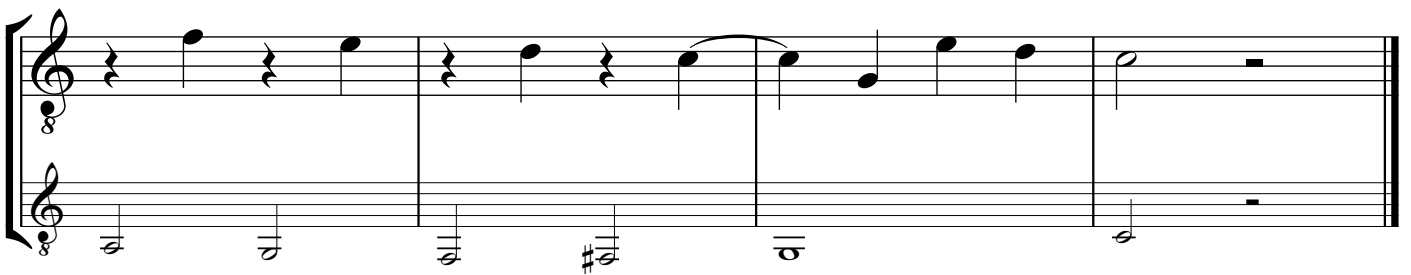
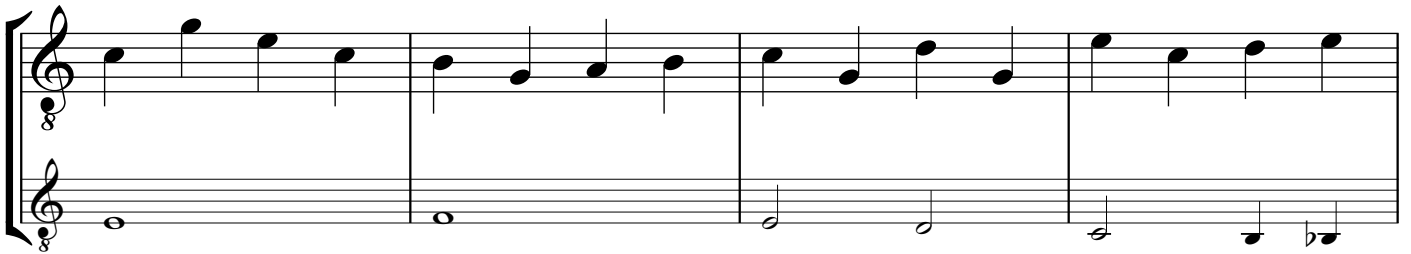
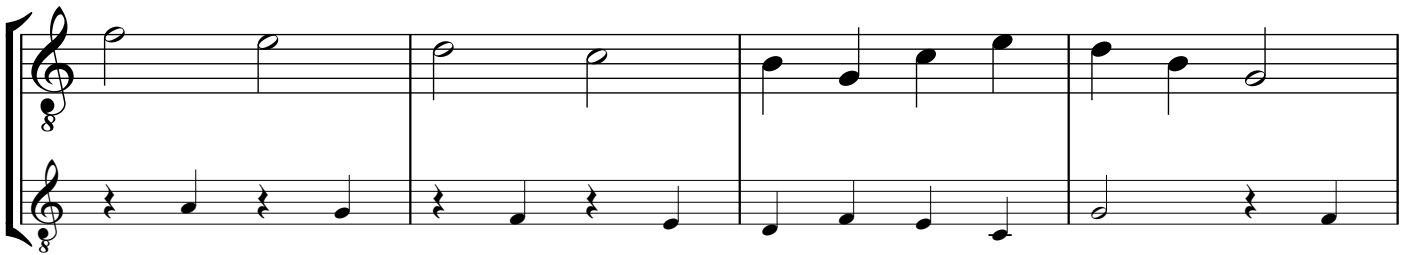
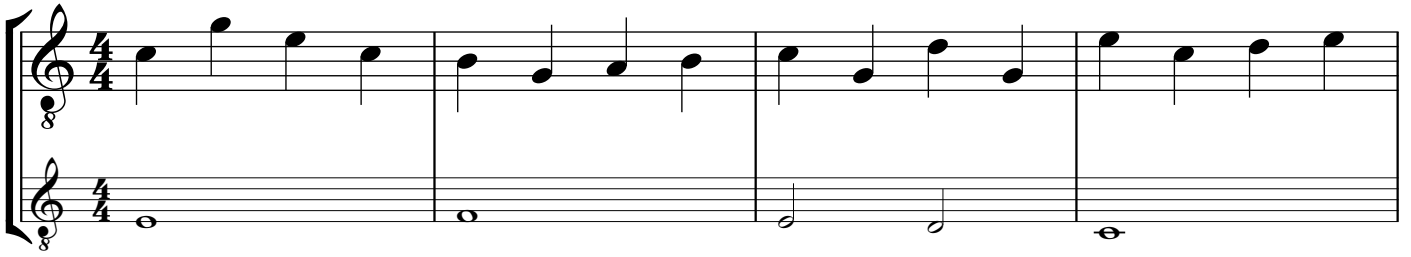
m i m i m p m i etc...

m p

i m i m i m etc...

# Sor Study Duet

Fernando Sor  
(1778-1839)



# Accidentals & Chromatic Scale

**# Sharps** raise the pitch by a half-step (one fret).

**b Flats** lower the pitch by a half step (one fret).

**♮ Naturals** return the note to the original pitch.

## G Chromatic Scale



## The Musical Alphabet

There are 12 notes in the musical alphabet.

Some of the notes have two different names for the same pitch (enharmonic notes).

Notice there are no accidentals between B and C or between E and F.

Basic Letters:	A		B	C		D		E	F		G		A
With Sharps:	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
With Flats:	A	Bb	B	C	Db	D	Eb	E	F	Gb	G	Ab	A

Enharmonic Notes share the same pitch and fret: A# = Bb | C# = Db | D# = Eb | F# = Gb | G# = Ab

# Greensleeves

Traditional

The musical score for "Greensleeves" is written in 3/4 time and consists of five staves of music. The key signature has one sharp (F#), and the time signature is 3/4. The music is written in treble clef. The chords are indicated above the notes: Am, G, Am, E, Am, G, Am, E, C, G, Am, E, C, G, Am, E, Am.

Staff 1: Am G Am

Staff 2: E Am G Am

Staff 3: E Am C G

Staff 4: Am E C

Staff 5: G Am E Am



# Minuet in G

Christian Petzold (1677-1733)

*From J.S. Bach's Notenbuch der  
Anna Magdalena Bach*

Play quarter notes detached and eighth notes legato.

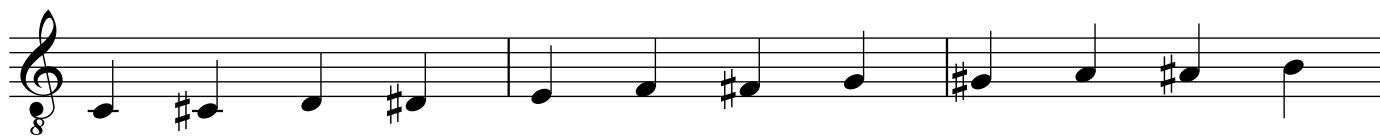
The musical score is written for guitar in 3/4 time, featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of four systems of music. Fingerings are indicated by numbers 2 and 4 above notes in the first system, and 4 above notes in the second and fourth systems. The piece concludes with a double bar line in the final measure of the fourth system.

# Note Naming No.3

On the first line name the note.

On the second line name the fret number.

On the third line name the string number.



C C#

3 4

5 5



G Gb

3 2

1 1



Gb

4

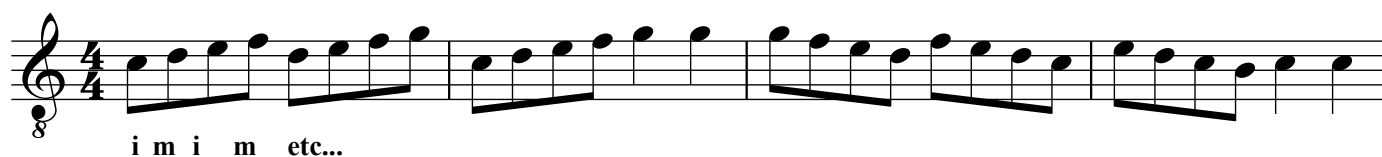
4

# Checkpoint No. 1

## C Major Exercise 1

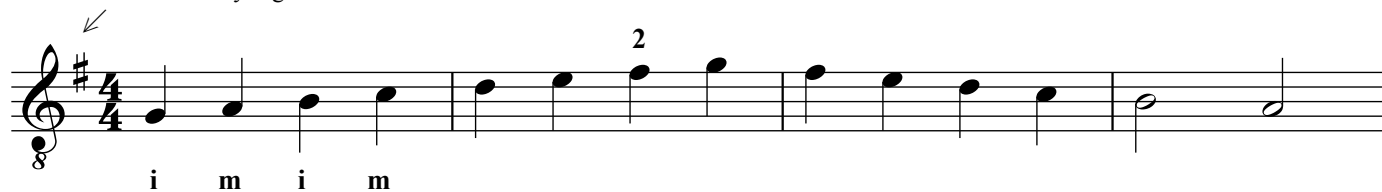


## C Major Exercise 2



## G Major Exercise

F# in the Key Signature



## New Notes

<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>
0	1	3	0	2
⑥	⑥	⑥	⑤	⑤
6th string open	6th string 1st fret 1st finger	6th string 3rd fret 3rd finger	5th string open	5th string 2nd fret 2nd finger

## Low Note Exercise

Use the right hand thumb "p" throughout.

# Canon

Johann Pachelbel  
(1653-1706)

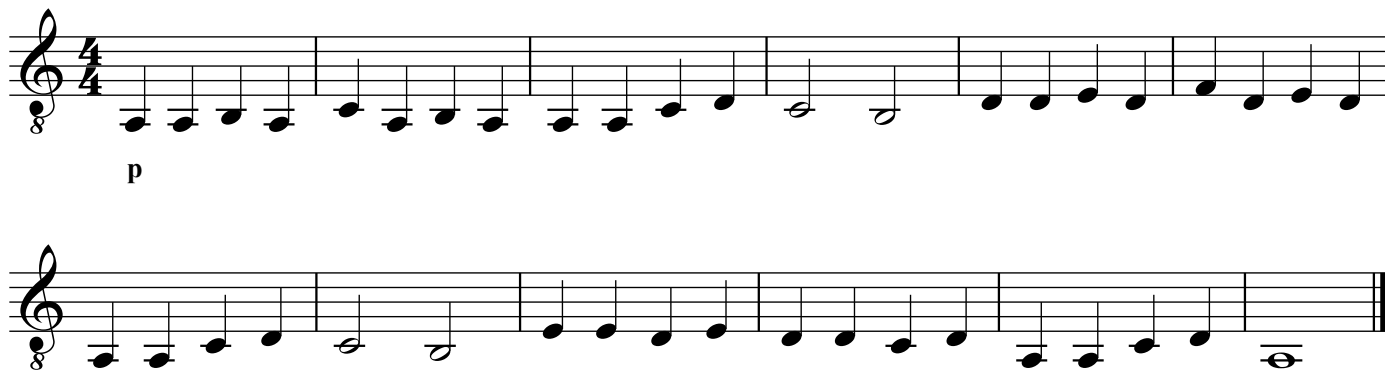
The student plays the lower part.

The first system of musical notation for the Canon. It consists of two staves. The upper staff is in treble clef, 4/4 time, and contains a melody of eighth notes, starting with a piano (*p*) dynamic. The lower staff is in treble clef, 4/4 time, and contains a bass line of half notes, starting with a mezzo-forte (*mf*) dynamic. The system is marked with an 8-measure rest at the beginning of each staff.

The second system of musical notation for the Canon. It consists of two staves. The upper staff continues the melody of eighth notes. The lower staff continues the bass line of half notes. The system is marked with an 8-measure rest at the beginning of each staff.

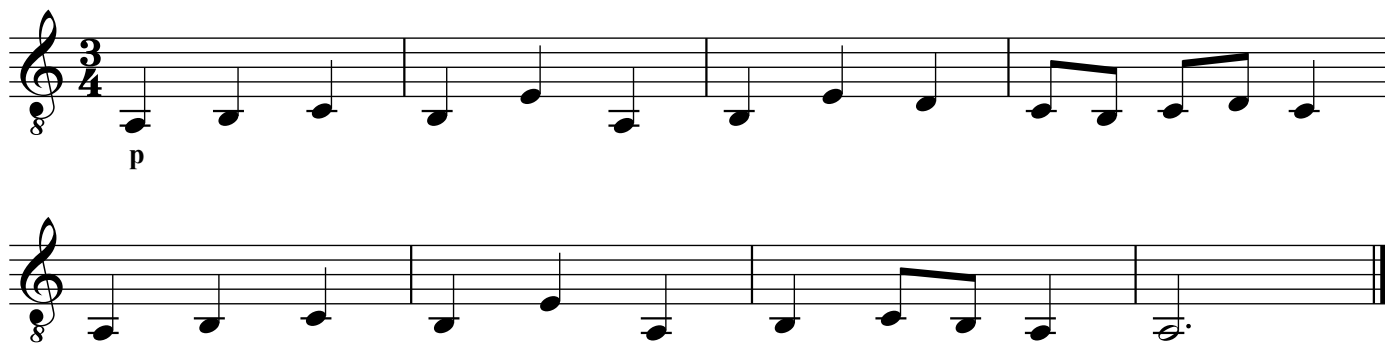
The third system of musical notation for the Canon. It consists of two staves. The upper staff continues the melody of eighth notes. The lower staff continues the bass line of half notes. The system ends with a double bar line and repeat signs, indicating the end of the piece.

## Bass Blues

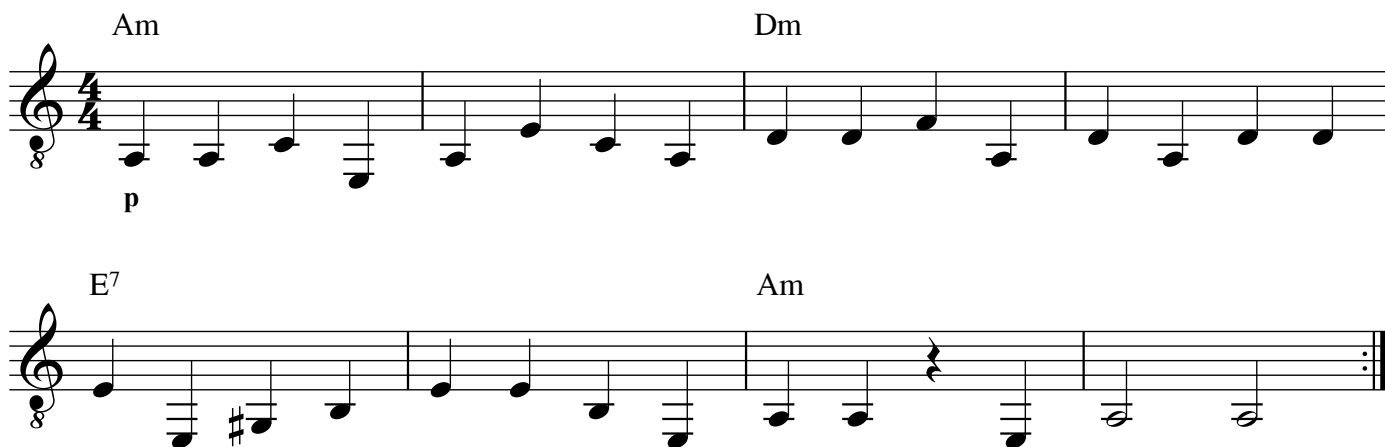


## Minuet

J.S. Bach (1685-1750)



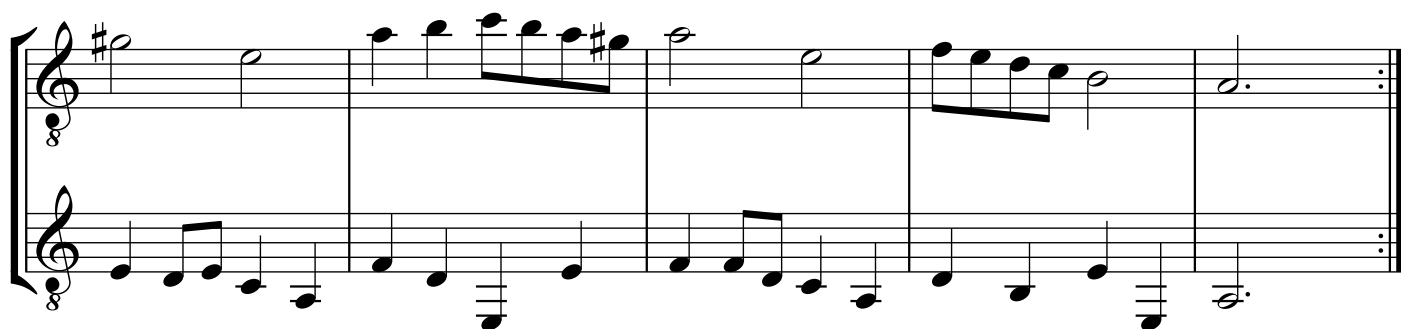
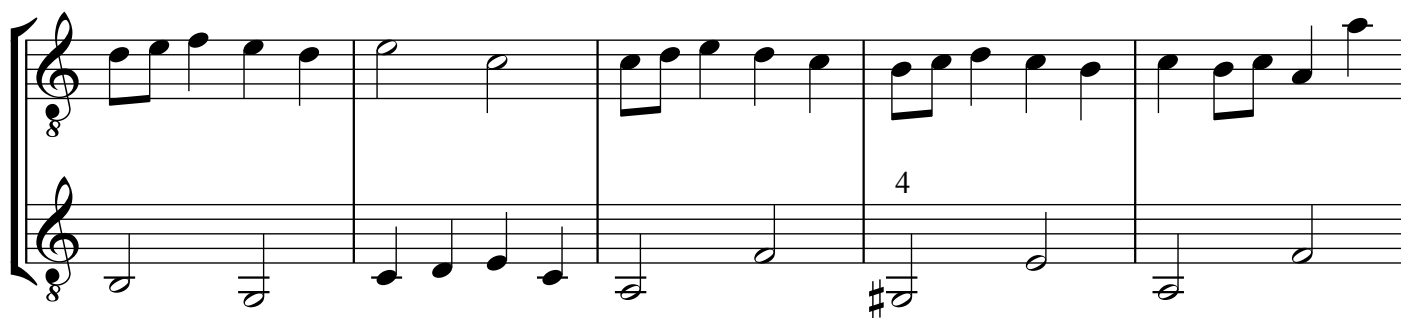
## Django Bass



# Impertinence

George Frideric Handel  
(1685-1759)

The student should play the lower part.



# In the Hall of the Mountain King (Peer Gynt Suite)

Edvard Grieg  
(1843-1907)

\*This piece contains a high A (1st string, 5th fret).



# Jesu, Joy of Man's Desiring

J. S. Bach  
(1685-1750)

Some careful fingering is required to get this work sounding legato.





## Canary Jig

Gaspar Sanz  
(1640–1710)



## Turkey in the Straw

Traditional

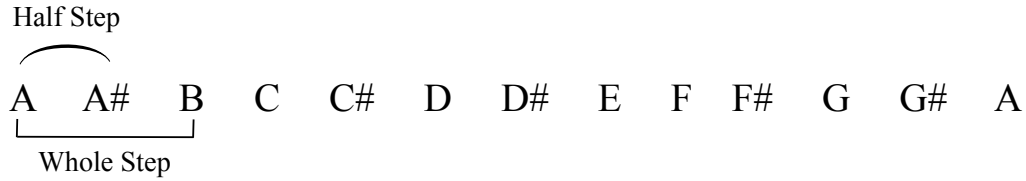


# Theory: Major Scales

Two types of **intervals** must be understood before learning how major scales are constructed.

A **Half Step** is the distance from one pitch to another or one fret to the next on the guitar.

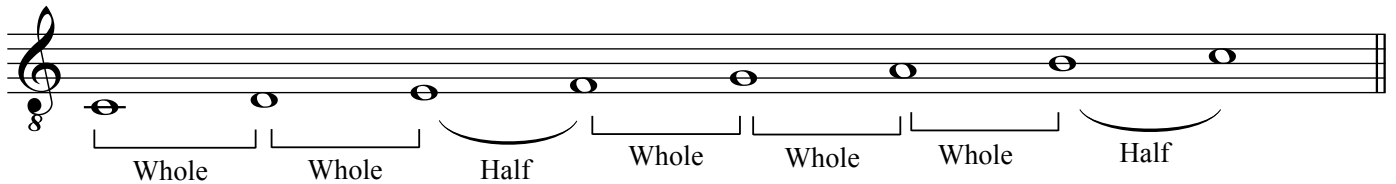
A **Whole Step** is the distance of two pitches or two frets on the guitar.



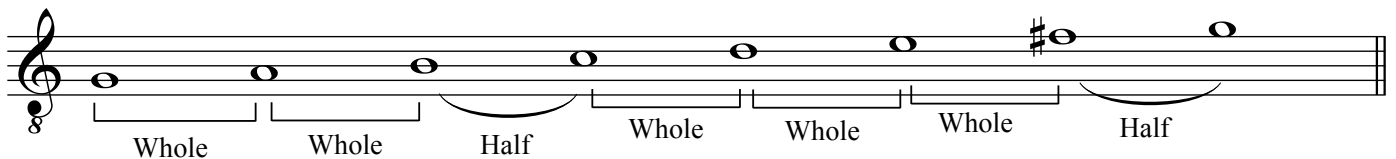
The pattern of whole and half steps for the major scale is:

**whole - whole - half - whole - whole - whole - half**

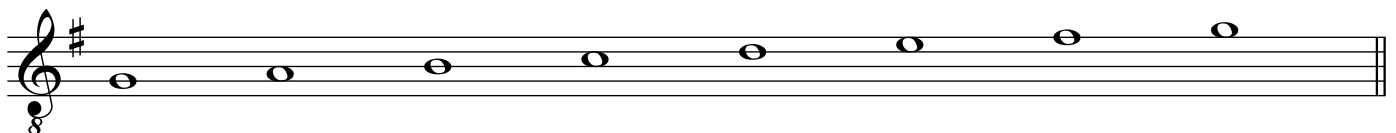
## C Major:



## G Major with Accidental:

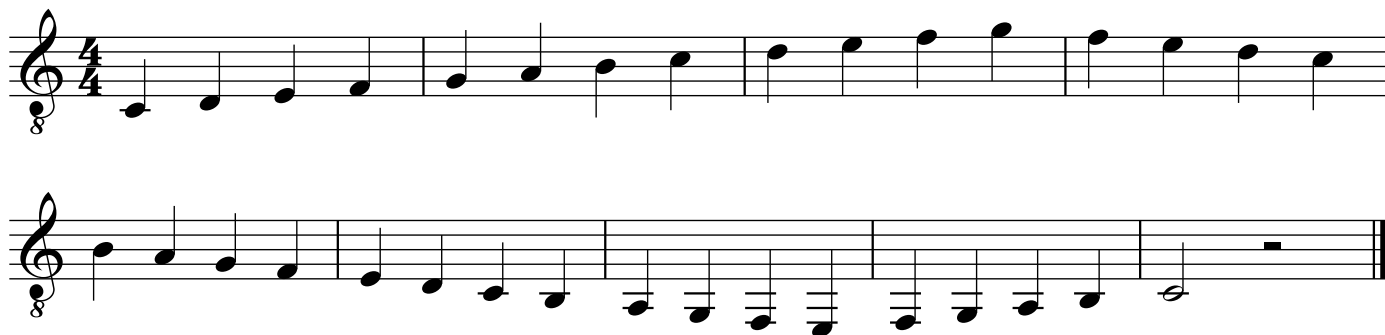


## G Major with Key Signature:



# Checkpoint No. 2

## C Major #1



## C Major #2



## C Major #3



The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody, written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a sequence of eighth and quarter notes. The second system contains the accompaniment, also in a treble clef with the same key signature and time signature. It features a series of chords, primarily triads and dyads, written as beamed eighth and quarter notes. The piece concludes with a final whole note chord and a double bar line.

The image displays three staves of musical notation for the song "The Rose Tree". The music is written in G major (one sharp) and 3/4 time. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12, concluding with a double bar line. The melody is composed of eighth and quarter notes, with some measures featuring beamed eighth notes.

# The Swan

## Two-Voice Texture

Bradford Werner  
(b. 1981)

*Legato*

8 *mp*

4 3

8 *f*

8 *mp*

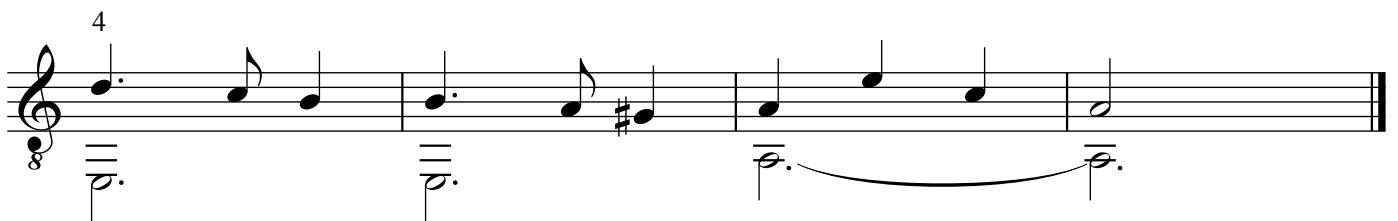
# Leyenda

Isaac Albeniz  
(1860-1909)

The musical score for 'Leyenda' is written for guitar in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure of the first staff is marked with an '8' below the staff, indicating an octave. The first staff also includes the instruction 'p m p m etc.' below the first measure. The music is a continuous sequence of eighth notes, with some measures containing beamed eighth notes. The notation is in standard guitar notation, with a treble clef and a key signature of one flat. The score is presented in a clean, black-and-white format.

# Siciliano

Matteo Carcassi  
(1792-1853)



# Arpeggio Prelude No. 2

Bradford Werner  
(b. 1981)

Tempo: Slowly

8 p i m a

8 p i m a i m

8 2 4 1



# Django Swing

Bradford Werner  
(b. 1981)

Swing the Eighth Notes  
Tempo: Bounce!

4 1

(1 2 + 3 4)

1.

2. 2 1 2 3 4 0 1 2

rit. - - - - -

# Tutú Maramba

## Brazilian Folksong

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a whole rest. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under B, and 'The' under C. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The melody in the treble clef consists of eighth and quarter notes, with a key signature change to one sharp (F#) in the middle. The bass line provides a simple harmonic accompaniment with half and quarter notes. The system concludes with a double bar line.

*Fine*

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first line contains a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second line contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The third line contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The fourth line contains a quarter note A3, a quarter note G3, a quarter note F#3, and a quarter note E3. The fifth line contains a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The sixth line contains a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The seventh line contains a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The eighth line contains a quarter note F#1, a quarter note E1, a quarter note D1, and a quarter note C1. The ninth line contains a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. The tenth line contains a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B1. The eleventh line contains a quarter note A1, a quarter note G1, a quarter note F#1, and a quarter note E1. The twelfth line contains a quarter note D1, a quarter note C1, a quarter note B1, and a quarter note A1. The thirteenth line contains a quarter note G1, a quarter note F#1, a quarter note E1, and a quarter note D1. The fourteenth line contains a quarter note C1, a quarter note B1, a quarter note A1, and a quarter note G1. The fifteenth line contains a quarter note F#1, a quarter note E1, a quarter note D1, and a quarter note C1. The sixteenth line contains a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. The seventeenth line contains a quarter note A1, a quarter note G1, a quarter note F#1, and a quarter note E1. The eighteenth line contains a quarter note D1, a quarter note C1, a quarter note B1, and a quarter note A1. The nineteenth line contains a quarter note G1, a quarter note F#1, a quarter note E1, and a quarter note D1. The twentieth line contains a quarter note C1, a quarter note B1, a quarter note A1, and a quarter note G1. The score ends with a double bar line and a repeat sign.

D.C. al Fine

# Very Little Romance

Bradford Werner  
(b.1981)

Influenced by the popular *Spanish Romance*

The musical score is written for guitar in treble clef, key of D major (indicated by two sharps), and 3/4 time. The piece consists of six staves of music. The first staff includes a melodic line with a triplet of eighth notes (labeled '3'), followed by eighth notes (labeled '2' and '4'), and a bass line with a dotted half note (labeled 'a p'). The subsequent staves continue the melodic and harmonic development. The final staff concludes with a double bar line and a fermata over the final chord.

# Andante

Matteo Carcassi

(1792-1853)

Edited for this book

Look for familiar chord shapes  
and opportunities to sustain notes.

The musical score for 'Andante' by Matteo Carcassi is presented in five staves of guitar notation. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, quarter notes, and chords, with fingerings indicated by numbers 1 through 4. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The score is divided into five staves, each containing a line of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music consists of a series of eighth and quarter notes, with some chords. The second staff continues the melody, featuring a quarter rest and a quarter note. The third staff shows a sequence of eighth notes and quarter notes, with a quarter rest. The fourth staff includes a quarter note and a quarter rest. The fifth staff concludes the piece with a quarter note and a quarter rest. The score is written in a clear, legible font, with fingerings indicated by numbers 1 through 4.

# Spagnoletta

(Españoleta Theme)

Anonymous

Lute Work

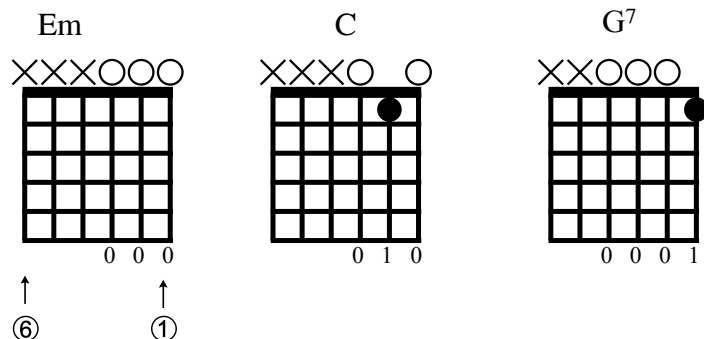
Edited for this book

A curved line connecting two of the same notes is a **tie**, sustain the note for both rhythmic values but do not replay the second note.

The musical score for "Spagnoletta" is written in 3/4 time and consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 8. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and ties. Fingerings are indicated by numbers 1 through 4 above the notes. The piece concludes with a double bar line.

## First Chords

Chord diagrams are pictures of the guitar. The vertical lines are the strings and the horizontal lines are the frets. The string on the left is the 6th string, the string on the right is the first string.



Em

C

G<sup>7</sup>

## London Bridge

The student strums the chords (they do not read the notes on the staff). Strum four beats per bar. If no chord is shown, continue strumming the previous chord.

C G<sup>7</sup> C

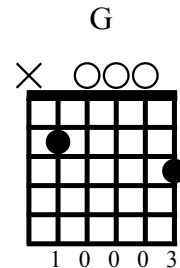
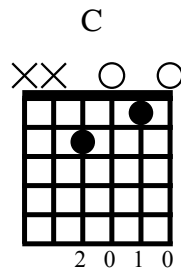
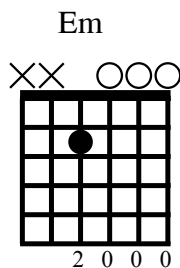
Lon - don Bridge is fal - ling down, fal - ling down, fal - ling down

G<sup>7</sup> C

Lon - don Bridge is fal - ling down, my fair la - dy

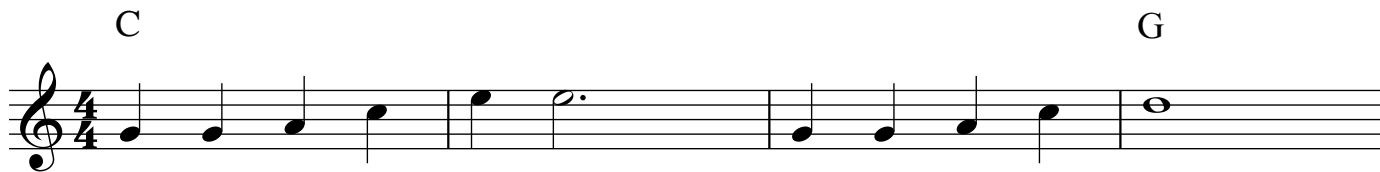
## Expanding Chords

There are many chord shapes for the same chord, these are larger versions of the previous chords you've learned.

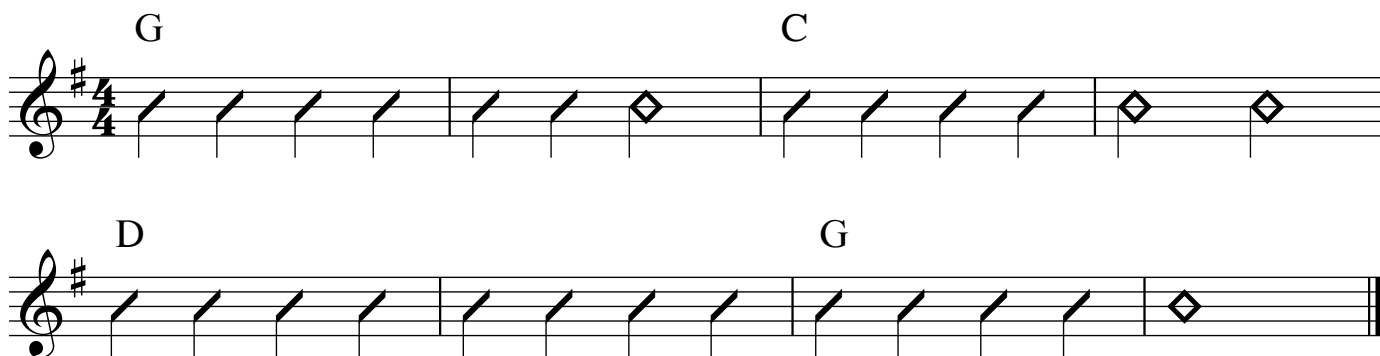
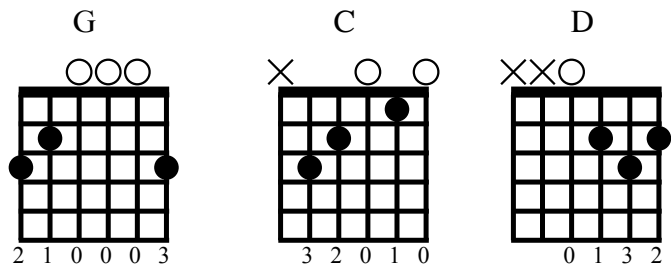


## Tom Dooley

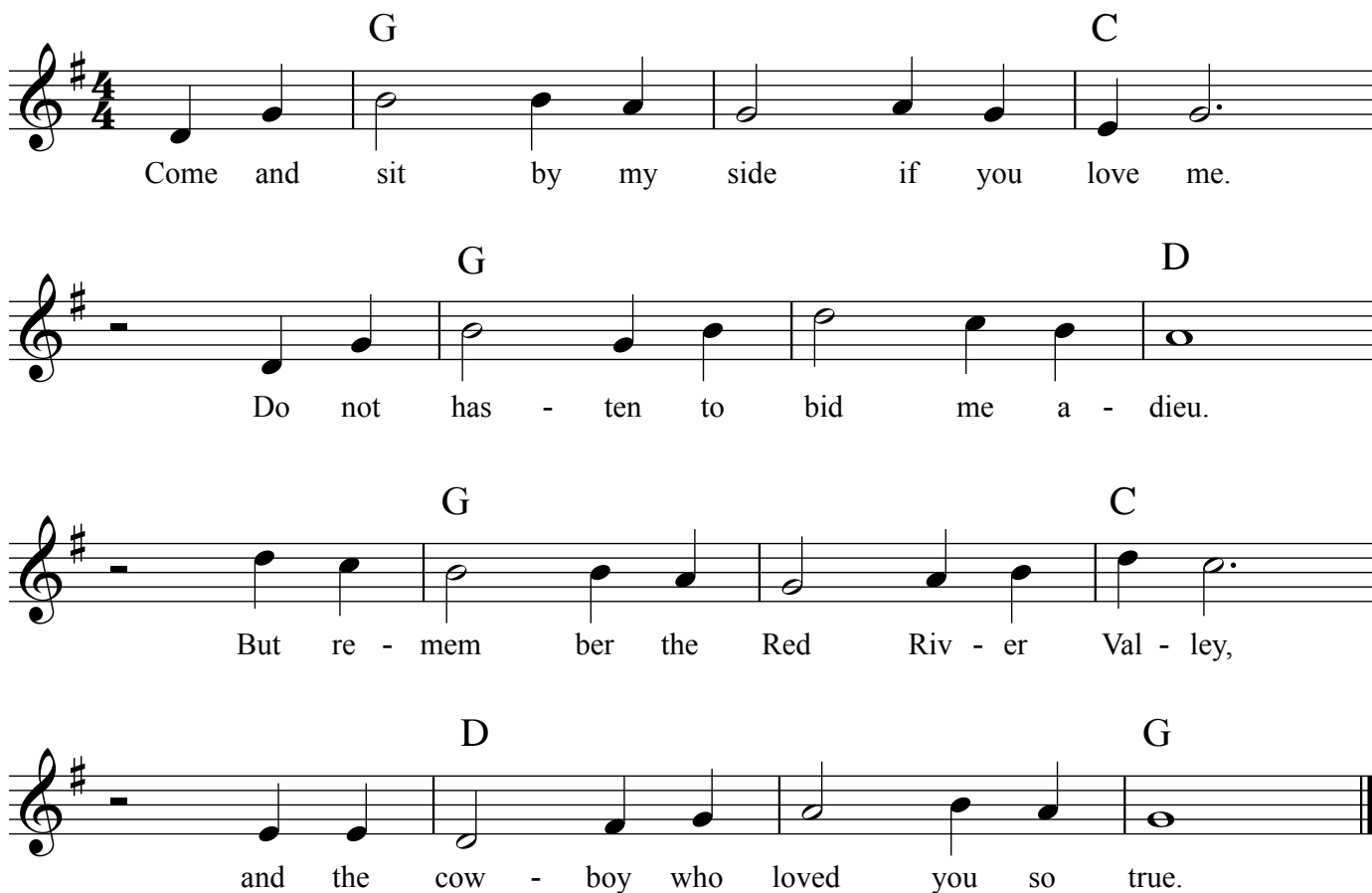
The student strums the chords (they do not read the notes on the staff). Strum four beats per bar.



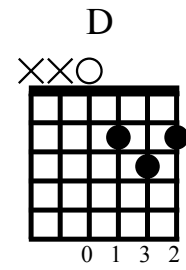
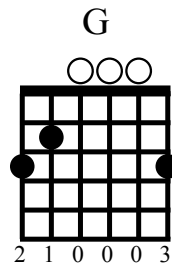
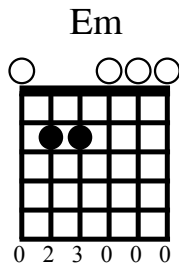
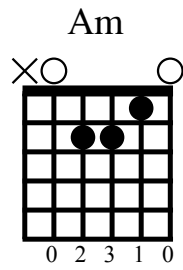
## Full Chords



## Red River Valley







## Scarborough Fair

Am Em Am

Are you go-ing to Scar-bor-ough Fair? Par-sley, sage, rose -

D Am Em Am

ma-ry— and thyme. Re-mem-ber me to the one who lives

G Am G Em Am

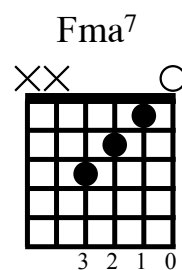
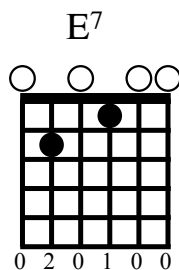
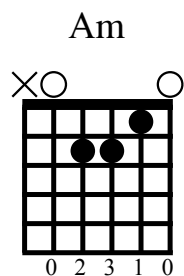
there,— for once she was a true love of mine.

## Now Try Fingerstyle Accompaniment

Play the bass note of the chord and the top three strings as demonstrated in the example below.

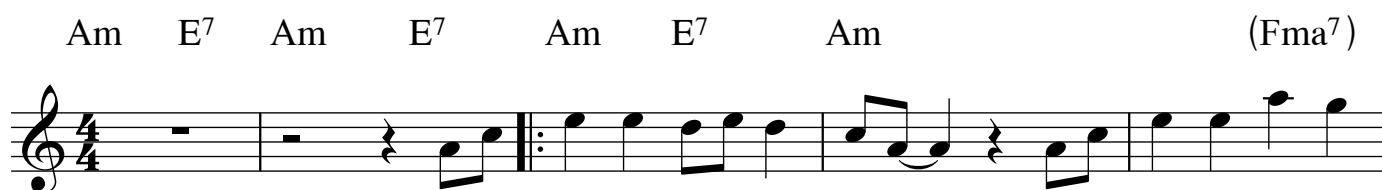
Am Em

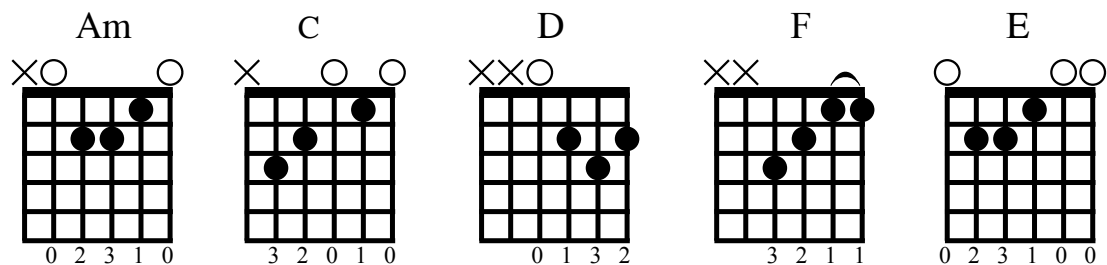
p i m a m i p i m a m i etc...



## Saint James Infirmary

Two chords in one bar will *usually* imply that each chord counts for two beats (when in common time).  
The Fmaj7 chord is optional.





## The House of the Rising Sun

Am C D F Am C E

There

Am C D F Am C E

is a house in New Orleans they call the Rising Sun. It's

Am C D F Am E Am

been the ruin of many poor gal, and I oh Lord was one.

## Now Try Fingerstyle Accompaniment

Play the bass note of the chord and the top three strings as demonstrated in the example below.

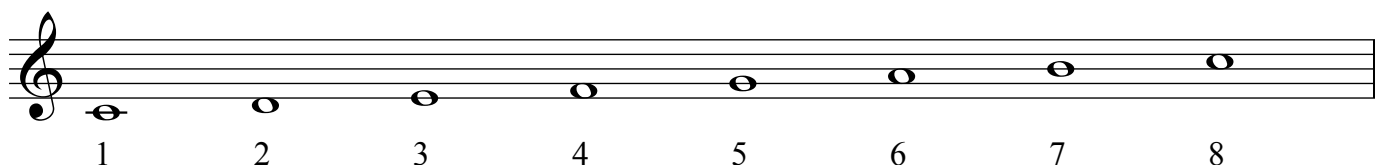
Am C D F

p i m a m i p etc...

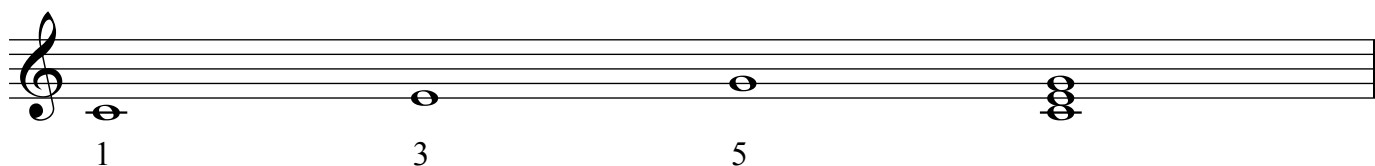
# Chord construction and chord progressions

Only a partial explanation of chords and chord progressions is necessary at this time. For now, try to remember the basic difference between major and minor chords and the order of major and minor chords in the harmonized major scale.

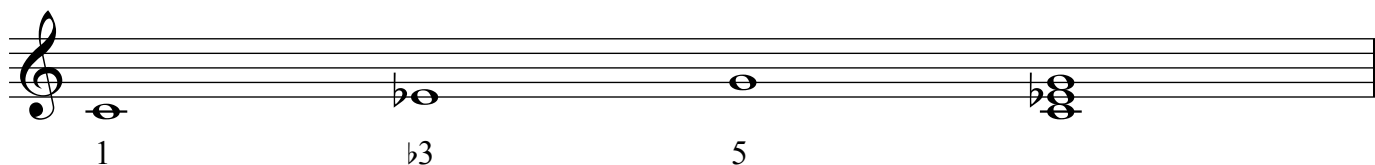
## Scale Degrees in C Major



## C Major Triad (Three Note Chord)

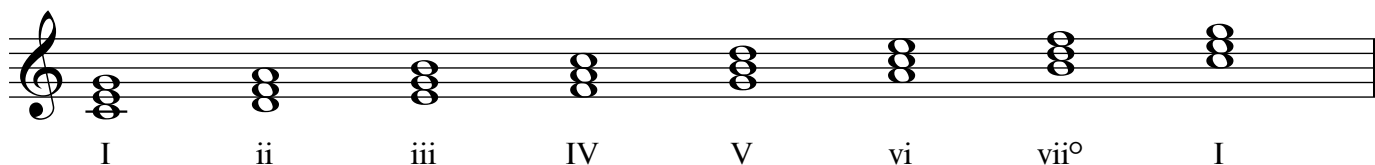


## C Minor Triad

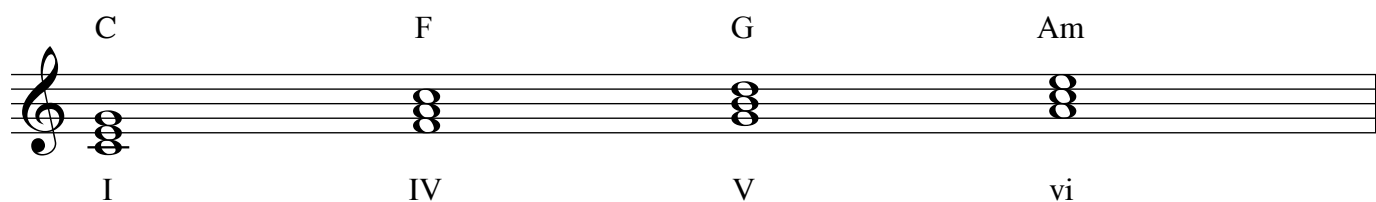


## Harmonized C major scale

Capital Roman numerals represent major chords whereas lower case represent minor chords.



## I, IV, V, vi chord progression in C major



## I, IV, V, vi chord progression in various keys

The V chord in minor keys can be either major or minor. This book uses the minor chord for an introduction.

C major:

I = C  
IV = F  
V = G  
vi = Am

G major:

I = G  
IV = C  
V = D  
vi = Em

D major:

I = D  
IV = G  
V = A  
vi = Bm

A minor:

i = Am  
iv = Dm  
v = Em  
VI = F

E minor:

i = Em  
iv = Am  
v = Bm  
VI = C

D minor:

i = Dm  
iv = Gm  
v = Am  
VI = Bb

# Reference Chords

(For use on page 63)

C Major: I, IV, V, vi

C F G Am

The image shows four guitar chord diagrams for C Major: C, F, G, and Am. Each diagram includes a 6-string grid with fingerings (numbers 1-3) and fret numbers (0-3). Above each diagram is a musical staff with a treble clef and a single note representing the chord's pitch. The C chord has fingerings 3 2 0 1 0 and frets 3 2 0 1 0. The F chord has fingerings 3 2 1 1 and frets 3 2 1 1. The G chord has fingerings 2 1 0 0 0 3 and frets 2 1 0 0 0 3. The Am chord has fingerings 0 2 3 1 0 and frets 0 2 3 1 0.

G Major: I, IV, V, vi

G C D Em

The image shows four guitar chord diagrams for G Major: G, C, D, and Em. Each diagram includes a 6-string grid with fingerings (numbers 1-3) and fret numbers (0-3). Above each diagram is a musical staff with a treble clef and a single note representing the chord's pitch. The G chord has fingerings 2 1 0 0 0 3 and frets 2 1 0 0 0 3. The C chord has fingerings 3 2 0 1 0 and frets 3 2 0 1 0. The D chord has fingerings 0 1 3 2 and frets 0 1 3 2. The Em chord has fingerings 0 2 3 0 0 0 and frets 0 2 3 0 0 0.

D Major: I, IV, V, vi

D G A Bm

The image shows four guitar chord diagrams for D Major: D, G, A, and Bm. Each diagram includes a 6-string grid with fingerings (numbers 1-4) and fret numbers (0-4). Above each diagram is a musical staff with a treble clef and a single note representing the chord's pitch. The D chord has fingerings 0 1 3 2 and frets 0 1 3 2. The G chord has fingerings 2 1 0 0 0 3 and frets 2 1 0 0 0 3. The A chord has fingerings 0 1 2 3 0 and frets 0 1 2 3 0. The Bm chord has fingerings 1 3 4 2 1 and frets 1 3 4 2 1.

## A Minor: i, iv, v, VI

Am Dm Em F

0 2 3 1 0      0 2 4 1      0 2 3 0 0 0      3 2 1 1

## E Minor: I, IV, V, vi

Em Am Bm C

0 2 3 0 0 0      0 2 3 1 0      1 3 4 2 1      3 2 0 1 0

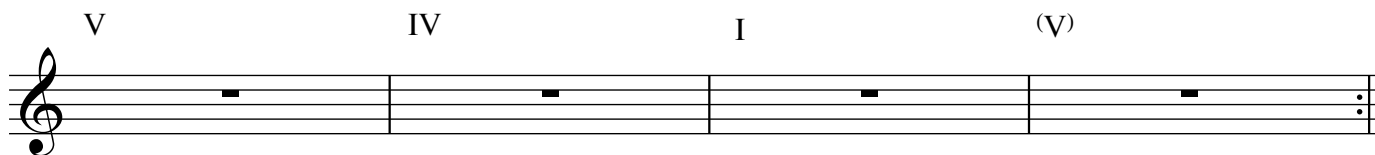
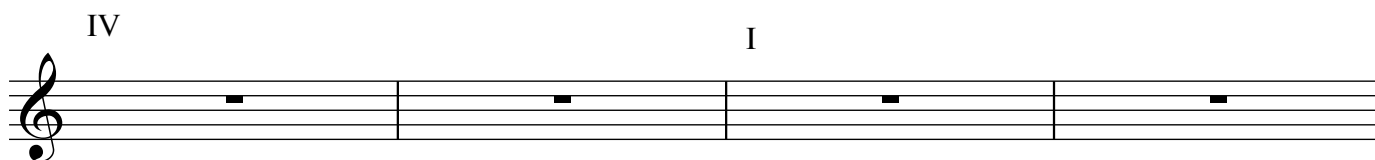
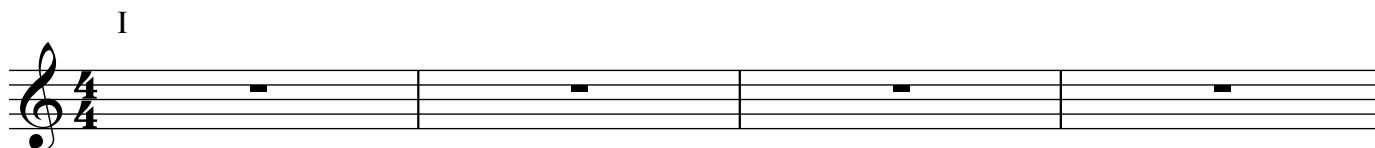
## D Minor: i, iv, v, VI

Dm Gm Am B

0 2 4 1      3 1 1 1      0 2 3 1 0      1 2 3 4 1

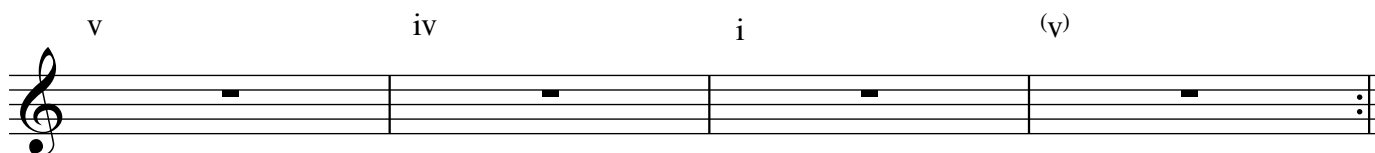
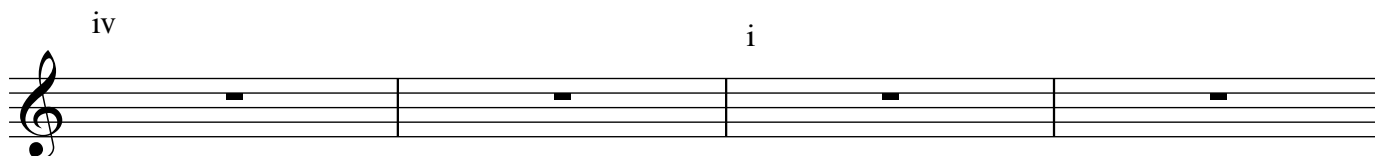
## I, IV, V Chord Progression in Major

Below is a I, IV, V chord progression which happens to be the pattern for the twelve bar blues. Play in various keys.



## i, iv, v Chord Progression in Minor

Play in various keys. The V chord in minor can also be played with a major chord if you choose.

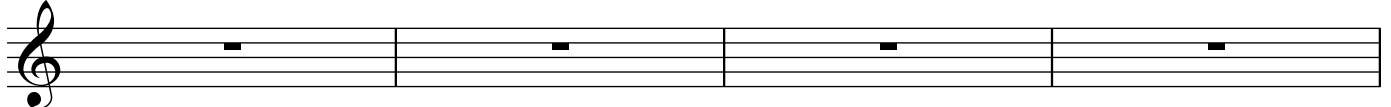





# I, IV, V, vi Chord Progression in Major

Play in various keys.

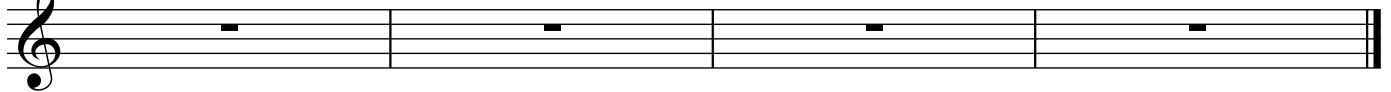
I



vi IV



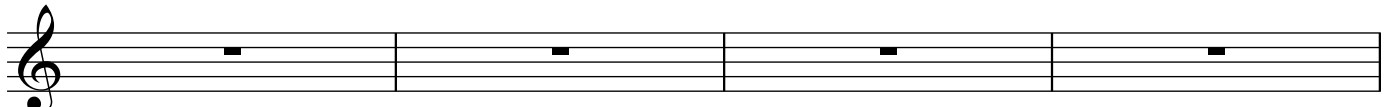
V I



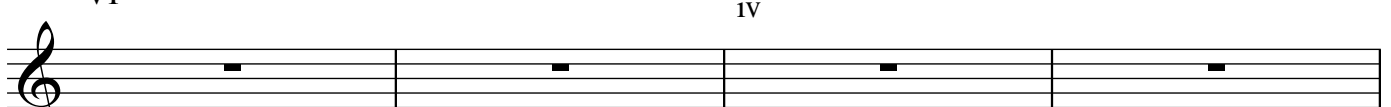
# i, iv, v, VI Chord Progression in Minor

Play in various keys.

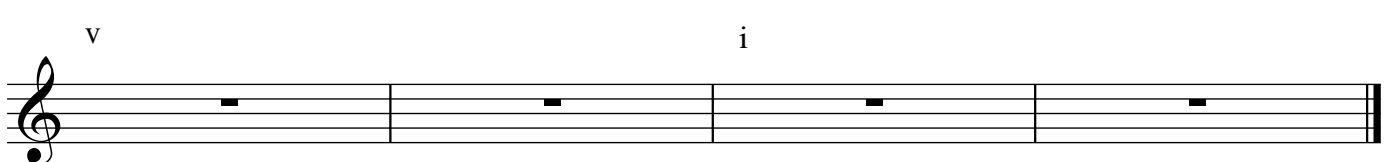
i



VI iv



v i



# Scales for Blues and Popular Music

Below is the pentatonic minor scale up to the highest note in position.

It can be used for soloing over blues and other chord progressions such as House of the Rising Sun.

Tablature (TAB) is a picture of the guitar. The horizontal lines are the strings and the numbers are the frets.

The line on the bottom is the 6th string and the line on the top is the 1st string.

## A Pentatonic Minor (open position)

## A Pentatonic Minor (closed position)

Closed position scales can be moved around the fingerboard to change the key.

Example: If you start the pattern on the 6th fret it will be an A# pentatonic minor scale.

## A Blues Scale (closed position)

By adding an extra note to the pentatonic minor scale we can create a blues scale.

# Twelve Bar Blues

Use the TAB to check your note locations.  
 Take a solo using the A pentatonic minor scale.  
 When finished repeating, end using the A chord instead of E.  
 Swing the beat (think: long-short-long-short).

**A**

T																			
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

**D** **A**

T																			
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

**E** **D** **A** (**E**)

T																			
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

# The Shuffle

[illegible]

D A

1 0 3 0

T  
A  
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

# Rhythm Riff Blues

A

D

A

E

D

A

(E)

## Harmonic & Ascending Melodic Intervals in C major

Unison                      Second



Third                      Fourth



Fifth                      Sixth



Seventh                      Octave



Detailed description: The image displays four musical staves, each representing a pair of intervals in the C major scale. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating C major. The first staff shows the Unison interval (C4 to C4) and the Second interval (C4 to D4). The second staff shows the Third interval (C4 to E4) and the Fourth interval (C4 to F4). The third staff shows the Fifth interval (C4 to G4) and the Sixth interval (C4 to A4). The fourth staff shows the Seventh interval (C4 to B4) and the Octave interval (C4 to C5). In each case, the first interval is shown with a whole note on the lower note and a half note on the upper note, while the second interval is shown with two half notes. The staves are divided into two sections by a double bar line.

*For ear-training purposes find songs that begin with each melodic interval and write them down to help your recognition of the sound.*

## Introduction to 3rd and 5th position

Roman numerals above the notes indicate position (fret locations) on guitar.

Do not confuse these with chord analysis which is placed below the notes.

Position I implies first finger at the first fret, position V implies first finger at the fifth fret.

I. (First Position)                      III. (Third Position)                      V. (Fifth Position)

Diagram showing the first three positions (I, III, V) on a single staff. Position I (First Position) has notes at frets 0, 1, and 3. Position III (Third Position) has notes at frets 3, 4, and 1. Position V (Fifth Position) has notes at frets 1, 2, and 4. The notes are quarter notes on a single staff.

I.                      III.                      V.

Diagram showing the first three positions (I, III, V) on a single staff. Position I has notes at frets 1, 3, and 0. Position III has notes at frets 3, 1, and 3. Position V has notes at frets 1, 3, and 1. The notes are quarter notes on a single staff.

I.                      III.                      V.

Diagram showing the first three positions (I, III, V) on a single staff. Position I has notes at frets 1, 3, and 0. Position III has notes at frets 3, 1, and 3. Position V has notes at frets 1, 3, and 1. The notes are quarter notes on a single staff.

## Ode to Joy

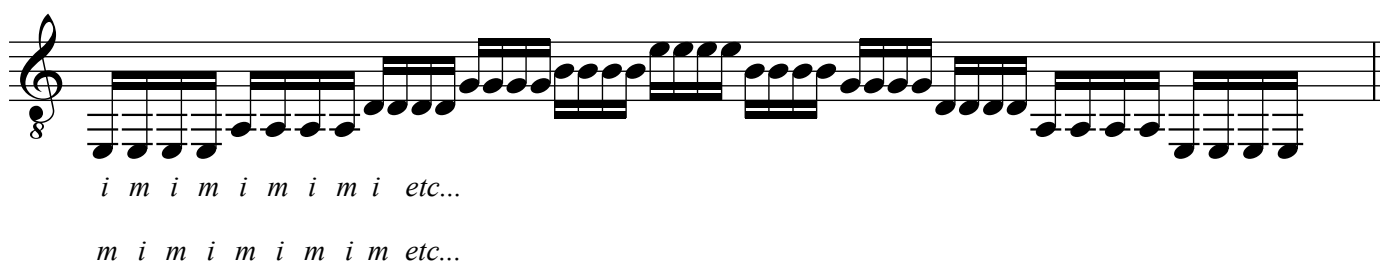
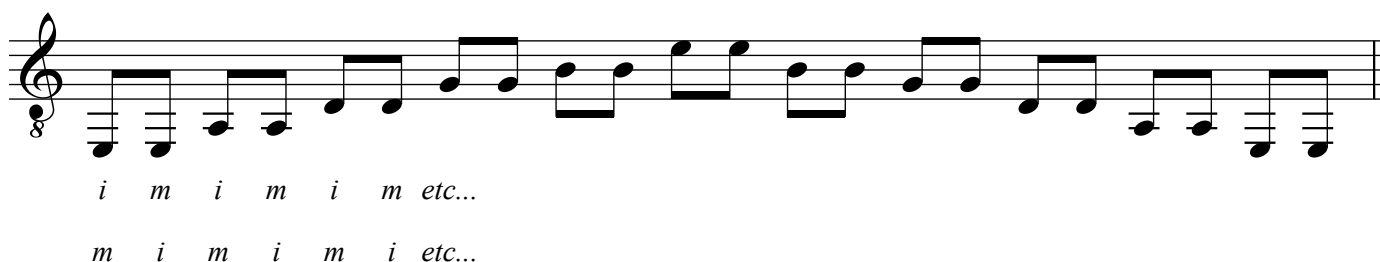
*Play in 3rd position and again in 5th position.*

Diagram showing the musical notation for Ode to Joy in 4/4 time. The melody is written on a single staff. The first four measures are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter); A5 (quarter), B5 (quarter), C6 (quarter), B5 (quarter); A5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter). The notes are quarter notes on a single staff.

## Scale Work: Right Hand Alternation on Open Strings

Use the metronome and keep track of your speed.

- ✓ Make sure to practice with both rest-stroke and free-stroke.
- ✓ Accent the first note of each eighth or sixteenth note grouping.





## Finger placement

1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4

## Ascending slurs

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

2 3 2 3 3 4 3 4 2 4 2 4 1 4 1 4 1 3 1 3

*etc.* *etc.* *etc.* *etc.* *etc.*

## Descending slurs

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

3 2 3 2 4 3 4 3 4 2 4 2 4 1 4 1 3 1 3 1

*etc.* *etc.* *etc.* *etc.* *etc.*

# Chromatic Scales on Single Strings

E F F# G G# A A# B C C# D D# E Eb D Db C B Bb A Ab G Gb F E

① →

B C C# D D# E F F# G G# A A# B Bb A Ab G Gb F E Eb D Db C B

② →

G G# A A# B C C# D D# E F F# G Gb F E Eb D Db C B Bb A Ab G

③ →

D D# E F F# G G# A A# B C C# D Db C B Bb A Ab G Gb F E Eb D

④ →

A A# B C C# D D# E F F# G G# A Ab G Gb F E Eb D Db C B Bb A

⑤ →

E F F# G G# A A# B C C# D D# E Eb D Db C B Bb A Ab G Gb F E

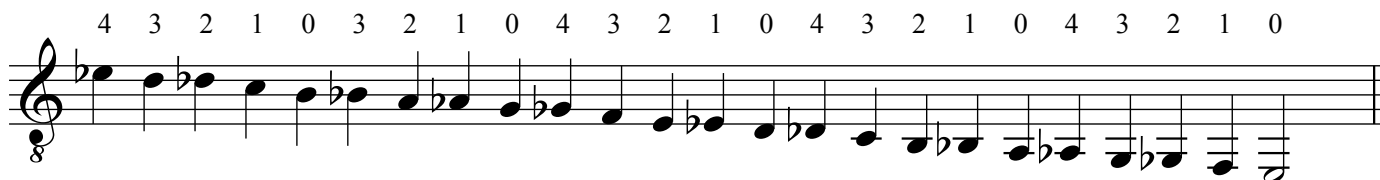
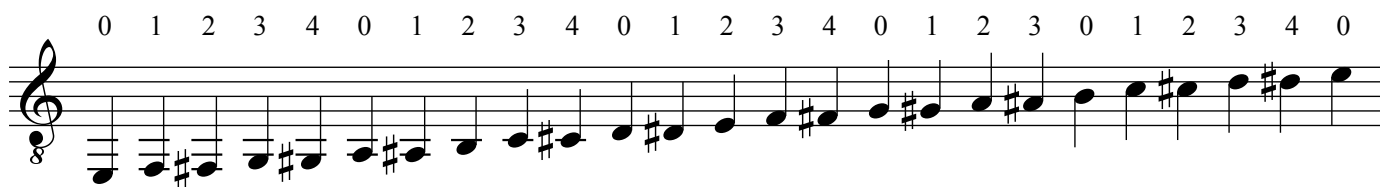
⑥ →

## Chromatic Scales on E

E Chromatic 1 Octave



E Chromatic 2 Octaves



# Major Scales

These scales have been left unfingered for flexibility in teaching styles.

C Major



G Major



D Major



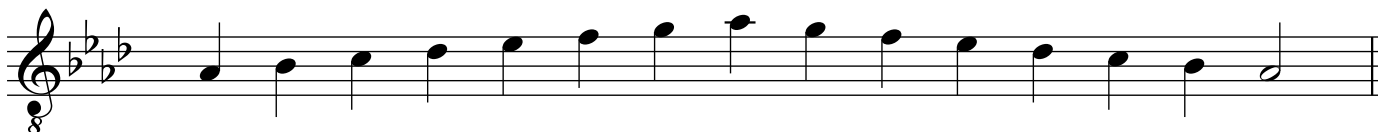
A Major



E Major



Ab Major



Eb Major



Bb Major



F Major



## Natural Minor Scales

A Minor



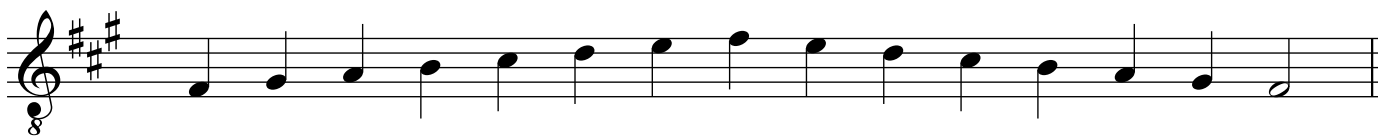
E Minor



B Minor



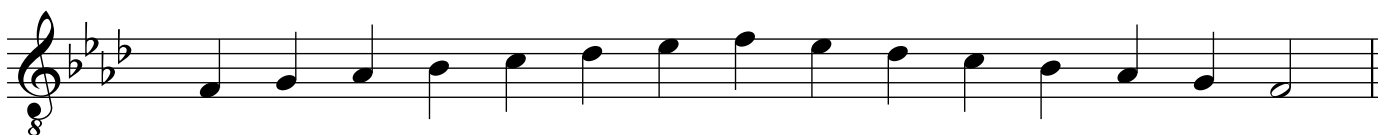
F# Minor



C# Minor



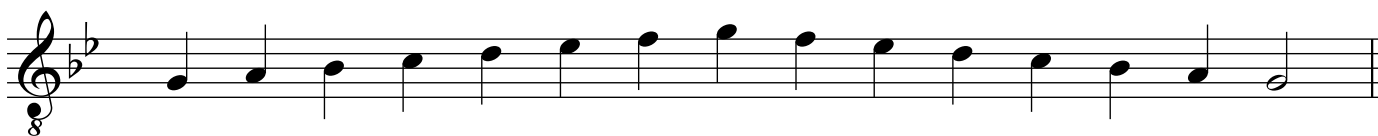
F Minor



C Minor



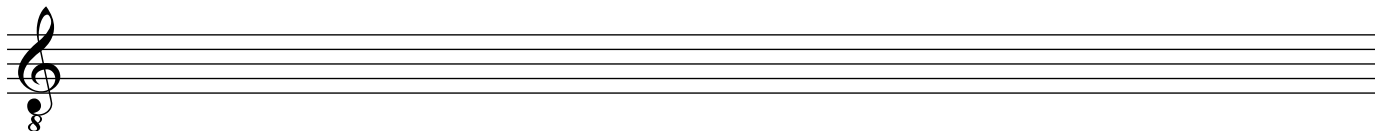
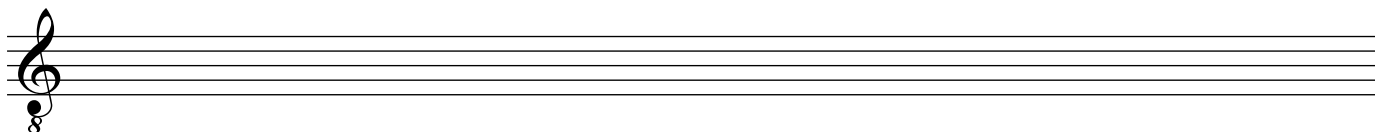
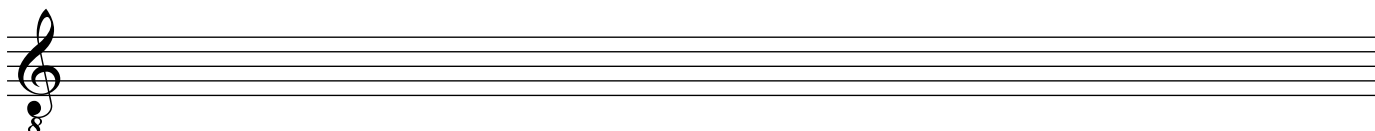
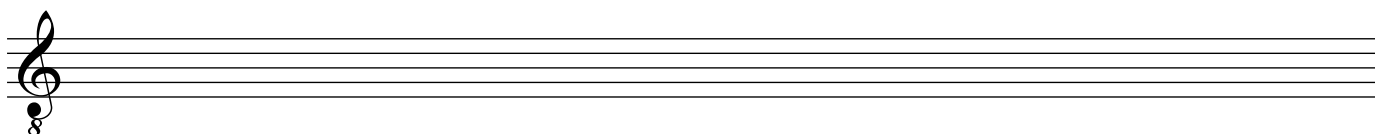
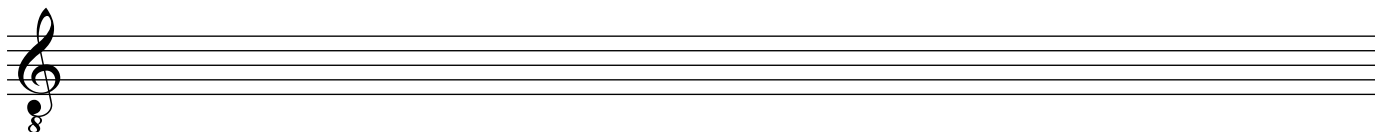
G Minor



D Minor



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